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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

REPORT OF THE TRUSTEES
FOR THE YEAR
1916¹

THE year in which is recorded the gift from Mr. J. P. Morgan of such unique objects of art as the Colonna Altarpiece, by Raphael, the sculptured stone groups of the Pietà and the Entombment from the Château de Biron in France, and the collection of sculpture, architectural fragments, woodwork, and other objects of art in the Gothic and Renaissance sections of the Hoentschel Collection—the French eighteenth-century part of which had been previously given by Mr. Morgan's father—can properly be recorded as one of the most notable years in the history of the Museum.

In acknowledging his gift, the Trustees have declared Mr. Morgan a Benefactor, the highest form of recognition provided by the Constitution of the Museum, but they desire to express in this, their first formal report since the reception of the gift, their deep realization of the importance to the Museum of the possession of these splendid examples of Italian and French art, through which the Museum attains a higher position compared with the European museums, and this country receives incalculable benefit.

They wish also to express their appreciation of Mr. Morgan's generosity in continuing the loan of many of the valuable works of art deposited in the Museum by his father, the number of objects thus lent being at present several thousand, large and small, and including some of the most attractive and important things now exhibited in every department of the Museum.

THE TRUSTEES

To fill the vacancy in the Board of Trustees caused by Mr. Leland's death, the Trustees, on December 18, elected Henry S. Pritchett, formerly President of the Massachusetts Institute of Technology, and

now President of the Carnegie Foundation for the Advancement of Teaching.

COST OF ADMINISTRATION

The income of the Museum for administrative purposes during the year was \$320,215.95, of which \$200,000 was derived from the City, \$8,045.50 from admission fees, \$14,040.20 from the sale of publications, \$68,190 from membership dues, and \$29,940.25 from General and Special Endowment Funds. The cost of administration was \$432,266.94, leaving a deficit of \$112,050.99 to be paid by the Trustees from other sources, including private contributions.

The continued growth of the Museum depends largely upon the extent of the City's contribution to maintenance. The Trustees have never suggested that the City should bear this entire cost. They are quite confident of their ability to bear one-third of it, however much that amount is increased from time to time by the Museum's growth. The City in previous years has contributed approximately two-thirds, and it is earnestly hoped that the city administration will soon feel it possible to bear the same share of this burden which it has hitherto borne. In 1905 and 1906 the City contributed 66 + per cent. of the entire cost of administration; in 1907 and 1908, 62 + per cent.; in 1909, 1910, and 1911, 63 + per cent.; in 1912, 60 + per cent.; in 1913, 55 + per cent., but in every succeeding year less than one-half of the total expense of administration. The City's yearly contribution for administration during this period has remained constant at \$200,000, whereas the cost of administration by reason of the growth of the Museum has necessarily been steadily increasing. In 1909 the total number of square feet of exhibition space was 201,700 as contrasted with 266,800 in 1915, and the total number of employees of all classes has been necessarily increased during that period from 181 in 1909 to 316 at the present time.

While appreciating the difficulties that confront the City in the increased cost of all of its various activities incident to a rapidly growing population, and the responsibilities connected therewith, the

¹An abridgment of the Annual Report of the Trustees for 1916, to give the salient points. The report has been printed and will be sent to all the members of the Museum, and to others on application.

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Trustees cannot but call attention to the enlarging value of the Museum as an educational factor in the civic life, and as a place of sane recreation, and urge that the City share proportionately its increasing cost of maintenance.

MEMBERSHIP

At a special meeting of the Board held in February, John Pierpont Morgan was declared a Benefactor in recognition of his gifts; at the April meeting Henry Walters was declared a Benefactor in recognition of his gifts; at the October meeting, George F. Baker was declared a Benefactor in recognition of his gift of the painting *Salome*, by Henry Regnault; and at the December meeting Harris Brisbane Dick was declared a Benefactor in recognition of his bequest.

The efforts to enlarge the annual membership, which were successfully begun in October of last year, have continued to result in a gratifying increase of members. Since the first of the year 3,385 Annual Members, 32 Sustaining Members, and 5 Fellowship Members have been elected, making the total membership of these three classes, after the losses by death and resignation have been deducted, 6,329, and the income derived therefrom \$68,190.

The Corporation now numbers 516 Fellows. Fifteen new Fellows for Life have been elected, 9 having qualified through the cumulative payment of dues as Fellowship Members; and 9 Fellows in Perpetuity have been added to the roll of this class, through gifts of money or objects of art, or through transfer. The total of all classes of membership is now 6,845.

As has been pointed out in the reports of previous years, the income received from annual membership dues is applied to the payment of current expenses, while the sums received from persons qualifying as Fellows of the Corporation are added to the Special Endowment Fund. With the increasing expense of running the Museum incident to its growth in buildings, collections, and opportunities for usefulness to the community, the increase in the income gained from the contributions of those who, interested in its welfare, have enrolled as members is most welcome, and the Trustees

take this opportunity to express their thanks to all who have added to its support in this way.

ATTENDANCE

In view of the unusual conditions which have obtained during the year, many of them incident to the war in Europe, it is remarkable that the attendance at the Museum has diminished only to the extent of 11,786. This is even more remarkable when it is remembered that the year has been unusually devoid of any special exhibitions of the kind that appeal to a large number of people and attract by their novelty, like the exhibit of the Morgan Collection. Undoubtedly the general increase of income among the working classes, with the means thus provided for attendance at places of amusement, especially motion picture exhibitions, and the prevalence of work among many who previously were without it, have tended to diminish the number of visitors.

The whole number of visitors, including those who have attended lectures, or who came as students, was 695,904. It was stated in this connection last year, that while the attendance of casual visitors had declined, the number of visitors with a purpose had increased. It is gratifying to note that this increase has continued this year. The number of teachers and pupils who came to the Museum was 26,361; the number of designers who worked in the galleries was 2,988. The services of the instructors have been in constant demand, and it is significant of the increase of an intelligent use of the collections that the number of catalogues and photographs sold was greater than ever before.

ACCESSIONS

The number of objects of art received during the year was 1,155, of which 12 were received from one bequest, 879 by gift from 58 persons, and 264 by purchase. This is a smaller number than in previous years. This decrease is due in part to the fact that certain purchases made for the departments of Egyptian and classical art have not been received at the Museum, but have been left abroad rather than subject

them to the danger of shipment at the present time.

The largest number of accessions have been in the Department of Decorative Arts. Two paintings by American artists were purchased and six were received as gifts; two pieces of sculpture by American artists were purchased, and one piece was given.

a. Bequests

Under the will of the late Harris Brisbane Dick, the Museum is made residuary legatee and will receive a considerable sum, the extent of which is not yet known.

The wills of the late Amos F. Eno and Theodore M. Davis, under both of which the Museum receives bequests, as reported last year, are still in litigation, as is also that of the late Jessie Gillender, under which the Museum receives the sum of \$50,000 the income of which is to be applied to the giving of lectures on the Museum collections by specialists, one half of the number of lectures given to be addressed to the general public and the others to "artisans engaged in crafts demanding artistic study."

b. Gifts

Besides the gifts of Mr. Morgan, the following gifts require special mention for various reasons.

The painting, *Salome*, by Henri Regnault, which, because of the important place it occupies in the history of modern French painting, gives distinction to the Museum as its possessor, was received from George F. Baker; *St. Nicholas Resuscitating the Three Youths*, by Bicci di Lorenzo, a part of a predella of which the Museum already owned one panel, was an especially welcome gift from Francis Kleinberger; and three portraits by Jonathan B. Blackburn, given by Sylvester Dering, form important additions to the group of early American paintings.

The Parmelee Collection of pewter, presented by Robert M. Parmelee and Mrs. William L. Parker in memory of Mrs. Alice E. Parmelee, adds greatly to our resources in European metalwork; the carved wood dome of a Jain temple, presented by Robert W. de Forest, will form an im-

portant feature in the projected development of the Indian section; and the collection of 101 pieces of Chinese tomb jades, given by Samuel T. Peters, taken in connection with those previously given by him, places the Museum exhibit on a high plane of excellence. A series of firearms and accessories, dating between 1750 and 1830, has been given by Charles M. Schott, Jr., with the understanding that the donor is to be at liberty to exchange specimens or to add them.

The sum of \$25,000 was received from Mrs. Russell Sage for use in connection with the installation of the Bolles Collection of furniture presented by her in 1909; and a third payment of \$15,000 has been made by Mrs. Charlotte M. Tytus, in connection with her gift in memory of Robb de Peyster Tytus. Other gifts of money amounted to \$35,515.00.

c. Purchases

The income of the Arthur Hoppock Hearn Fund for the acquisition of paintings by American artists has been used for the purchase of the painting *Madame X* by John Singer Sargent, and Thomas Eakins' *Pushing for Rail*. Out of the Hugo Reisinger Bequest for the accession of paintings by German artists, six paintings have been bought, examples of the work of Wilhelm Trübner and Hugo von Habermann, purchased at the Reisinger sale, and of Wilhelm Leibl, Max Liebermann, Hans Thoma, and F. A. von Kaulbach, secured from the collection of Josef Stransky. *Honfleur*, by Jongkind, has been added to the Wolfe Collection.

Noteworthy among the objects added to the collections in the Department of Decorative Arts are the tapestry of the Crucifixion, formerly in the Morgan Collection and the earliest Gothic tapestry known, dating from about 1300, which was bought out of the income from the Francis L. Leland Fund; and a retable of Spanish-Romanesque sculpture, charged to the income of the Joseph Pulitzer Bequest.

For the Department of Far Eastern Art two very important imperial Chinese flower pots of the Sung period were purchased out of the Rogers Fund.

Among the most important purchases of the year which have been placed on exhibition in the Department of Classical Art are the beautiful marble head of a young Greek athlete, five fine Greek vases, and several important terracottas. The collection of reproductions of prehistoric Greek art has been enriched by a number of important examples of vases and frescoes.

LOANS

Three hundred and forty-four objects have been received as loans from forty-seven friends of the Museum, and have been shown in the departments to which they belong. To all of these contributors, the Trustees express their obligation.

Special thanks are due to the generous contributors of early Chinese pottery, bronzes, and sculpture of the highest importance to the exhibition arranged by the Curator of Far Eastern Art, which was opened in March and continued to be shown until October 15. The collection was comprised of loans received from The Smithsonian Institution (Charles L. Freer Collection), Samuel T. Peters, Howard Mansfield, Albert Gallatin, James W. Barney, John Platt, Grenville Lindall Winthrop, Mr. and Mrs. Eugene Meyer, Jr., Miss Katharine N. Rhoades, Charles W. Gould, S. K. de Forest, and Alfred N. Beadleston.

For exhibition in the Department of Egyptian Art Mrs. Edward S. Harkness, Mrs. Benjamin Thaw, and J. P. Morgan have kindly lent several important objects in their possession.

Important loans shown in the Department of Paintings include two paintings by Puvis de Chavannes—sketches for *The Youth of Saint Geneviève*, in the Panthéon in Paris—lent by Mrs. James Byrne; two still life paintings by Paul Cézanne, lent by Mr. and Mrs. Eugene Meyer, Jr.; a *Portrait of Leonardo d'Este*, by Roger van der Weyden, lent by Sir Edgar Speyer; and five Italian paintings and a Murillo lent by Mrs. Benjamin Thaw.

Exhibited in the Department of Decorative Arts have been examples of enamel, glass, and ivory, not shown before, lent by J. P. Morgan, while important tapestries

from the Morgan and other collections have been lent by Joseph E. Widener, Mrs. Fitz Eugene Dixon, Mrs. Amory Carhart, Marsden J. Perry, and Sir Edgar Speyer.

THE BUILDING

The entire façade of the Museum building on Fifth Avenue has been completed during the year, giving a total frontage of 1,000 feet, extending from 80th Street to 84th Street; but of the new addition, extending from 80th to 81st Street, only half has received its interior finish. This half was formally turned over to the Trustees by the Department of Parks on behalf of the City, on July 8, 1916. The completion of the remainder awaits a further appropriation from the City for this purpose. The completed part is now in process of occupancy.

EDUCATIONAL WORK

The increased educational activity on the part of the Museum, through its instructors, through its lecture courses, through the lending of lantern slides and photographs, and through the use of the Library, and on the part of schools, public and private, societies, and individual workers who have used the Museum collections, lecture hall, and class rooms, has been most gratifying.

CONCLUSION

This report evidences the continued, steady growth of the Museum in the extent of its collections, the progress of scientific installation, and the marked development of what may be called its direct educational function. In earlier years its visitors have been largely composed of those who simply came to see. In later years, and in no year more markedly than in the past, has the Museum been visited by those who came to learn. The Museum has now become one of New York's educational opportunities, and an educational opportunity which is being increasingly used by schools, public and private, by universities and colleges, and by students of all classes. Time was when the Museum was looked upon merely as one of the sights of New York. Time is when it is looked upon as one of

our great educational institutions. The usefulness of our Museum is not to be measured by the number of people who enter and wander, too often aimlessly, through its galleries but by the number of people who entering utilize its opportunities, be that utilization either for instruction or aesthetic enjoyment. This latter class has never been more numerous than during the past year.

THE HARRIS B. DICK COLLECTION OF PRINTS

THE Museum, which is the residuary legatee under the will of the late Harris B. Dick, has taken over from his executors the large collection of prints which belonged to him.

This collection, gathered by Mr. Dick and his father, the late William B. Dick, through a long course of years, is principally interesting because of its very full and fine representation of the work of several of the more important modern painter-etchers. It contains, in addition to these, many prints of all kinds and periods which, while varying greatly in importance, serve to illustrate much of the history of etching and engraving.

The collection is chiefly remarkable for the quite extraordinary groups of prints by Seymour Haden and D. Y. Cameron, whose work is in all probability represented here as adequately as anywhere in the world. There is also a group of about 250 etchings, lithographs, and woodcuts by James Whistler which, while not so full as either the Haden or the Cameron group, is nevertheless one of the best Whistler collections in this country. Anders Zorn and James McBey are represented by more than sixty prints apiece. There are about thirty dry points by Muirhead Bone, while Alphonse Legros, Auguste Lepère, and Joseph Pennell are represented by more than twenty prints each.

Whistler and Haden are so well known as etchers and their plates have been for so long considered to be among the masterpieces of the art that it is difficult to say anything about them; but it is nevertheless worth while to call attention to the

more unusual things which have come into the Museum collection.

The Hadens in the collection, taken as a whole, are of the very finest quality, in many instances the impressions being of the earliest known state and of the greatest rarity, some of them unique. The quality of the group is shown by the fact that it includes both states of the *Mouth of a Brook* (H. 26). Seymour Haden always considered this one of the best of his etchings, and on the back of Mr. Dick's impression of the first state, which apparently came from Haden's own collection, there is a rubbed pencil note in his own handwriting: "The rarest and one of the best of my plates. S. H. Sir W. Drake has one and the B. Mus. one. I believe there was a fourth but am not sure. S." This plate, having been laid aside after five impressions were pulled, oxidized so badly that when the artist was ready to print his edition, it had been ruined for future use and only six impressions were printed after the oxidized portions had been cut away. Later, in memory of this plate, Haden made another very beautiful and very rare *Mouth of a Brook* (H. 27), of which the Museum has an impression of trial proof "A"—only one other impression in this state being known.

It is impossible within the limits of this note to give the Hadens as extended a description as they deserve. When the artist's own collection was sold, Harris B. Dick, long an ardent collector of his work, purchased many of the more important items, especially the long series of touched proofs and counter-proofs now owned by the Museum.

The Whistler etchings, of which there are approximately 150, while not so complete as the Hadens, nevertheless show the artist's development with great fullness. Beginning with the *Coast Survey* plates made by Whistler while a lad for the United States Government, the series runs through the early French and Thames sets represented in original contemporary impressions; the *Venetian set* and *The Twenty-six Etchings*; many of the etchings and dry points which were not published in sets, such as the charming *Weary* and the *Cameo* No. 1 and the atmospheric *Price's Candle*